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to be borne out by the first line of the second charm where the first word *Phol* is written *P<sup>h</sup>ol*, that is to say, the scribe wishing to express Germanic *f* by the combination *ph* forgot the *h* at first and added it afterwards over the line. So he may have forgotten it in the case of *hapt heptidun* and *haptbandun* and may have neglected to add it over the line. But it seems singular that he should have been so forgetful in three consecutive instances. Therefore I wonder if Kluge's explanation is the true one.

OTTO B. SCHLUTTER

*Lakeland, Florida, Easter 1920*

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*INDEX VERBORUM QUAE IN SENECAE FABULIS  
NEC NON IN OCTAVIA PRAETEXTA REPERIUN-  
TUR* a Guilielmo Abbott Oldfather, Arthuro Stanley  
Pease, Howardo Vernon Canter confectus. Apud Univer-  
sitatem Illinoiensem, MDCCCXVIII. 272 pp. *Univer-  
sity of Illinois Studies in Language and Literature*, Vol. 4,  
No. 2 (= *Index* [etc.], Pars Prior), No. 3 (= Pars Altera),  
No. 4 (= Pars Tertia), pp. 61-332.

When an exhaustive verbal index, or a full concordance, to an important author, ancient or modern, is well-made, the conventional thing to say is the right one: the makers have conferred a lasting boon upon all serious students of language and literature. Because of the position occupied by the Senecan tragedies, mid-way between the ancient classical and the modern drama, students of Renaissance literature, it is true, would have welcomed a concordance to those tragedies. There are yet awaiting complete investigation various aspects of Senecan influence—for example, upon Elizabethan and Jacobean playwrights in England—where a concordance would have greatly facilitated the researches already begun; it is easier to trace relationships by a line-for-line, rather than a word-for-word, comparison. One may venture to think that a similar statement would be true of the relations between the disputed *Octavia* and the other Senecan plays, and between all these tragedies and the other works that are more confidently attributed to Seneca. And in fact the compilers of the *Index* at first projected a concordance. But a concordance would have been a far bulkier work to publish in these days of costly paper and printing—and, after all, an excellent index such as this will serve the purpose well. The collaborators, who have spared no pains to render it full and exact, may rest assured of their meed of gratitude from scholars for generations to come.

No review could do justice to a work like this. Time alone can reveal its usefulness, and will do so through such investigations as it alone makes possible. The function of the reviewer mainly consists in drawing attention to the *Index* as an accomplished fact; for it too often happens that indispensable pieces of scholarly apparatus, not being of the showy sort, escape the notice of those who ought to use them. Such, at least, is the case with concordances and the like to modern authors. And it is also true that scholars who deal in particular with modern literature are not generally aware of the short cuts, in the form of special indexes and lexicons actually existing, to the information they may happen to need when identifying passages in Greek and Latin. Accordingly, one may remind all who are interested of two valuable booklets published by Teubner: *Repertorium Griechischer Wörterverzeichnisse und Speciallexika*, von H. Schöne, Leipzig, 1907, and *Repertorium Lateinischer Wörterverzeichnisse und Speciallexika*, von Paul Rowald, Leipzig and Berlin, 1914. It is to be hoped both these will be republished ere long, and from time to time in the future, with the necessary additions; and that the Senecan *Index* will duly find its place in the lists of Rowald.

I have made what may be termed adequate rather than exhaustive tests of the accuracy and completeness of this *Index*, and have found virtually nothing to complain of on either score, beyond the page and a half of *corrigenda* (pp. 271–2) noted by the editors themselves. The manuscript went through the press during the disturbed conditions of war-time; a mischance led to the printing off of certain pages without a final revision of the proofs.

Let us pass to certain matters of detail.

Following a custom that on some grounds is more defensible, and on others less, the Preface (pp. 5–15) is in Latin. It recounts the inception of the work in the year 1911, when the plan was to excerpt for a concordance, and when collections were made to this end with the help of ten young ladies (Misses Anderson, Austin, Bruner, Colcord, Davis, Hardin, Larson, Seawell, Slough, and Voegelein), students at the University of Illinois. In 1915 this plan was altered in favor of the more compact *Index*, and in the summer of 1916 the excerpts were reduced to their present shape, after which the citations were verified by comparison with the text. The second edition (1902) of the text of Peiper and Richter was taken as a basis, this being supplemented by their lists of variant readings, and by readings, conjectures included, from other sources noted in the Bibliography (pp. 6–15; *addenda*, pp. 264–5). The praiseworthy care of the compilers is further shown by their list of *Lectio-num Additamenta* (pp. 265–270) drawn from sources noted in the *addenda*. From the *Index* proper certain variations have been

purposely omitted, as, for example, mutations in the order of lines, and of words within the line. In the latter point, a concordance would have the advantage, since, when the lines of verse are printed with the words for which they are cited, transpositions of words can be indicated (see my *Concordance to the Works of Horace*, 1916); and varying word-order is, of course, not seldom important in shifting the force of individual words. Words in the titles of scenes are not included, nor are the names of the persons of the drama—save that, naturally, they are recorded when they occur as a part of something said.

The Bibliography, which includes titles dated later than 1901 (that is, subsequent to those listed by Peiper and Richter), with the *Additamenta Operum Recentiorum* (pp. 264–5, as already noted), would seem to be altogether valuable. So far as concerns classical books and periodicals, it appears to be fairly exhaustive; but outside their own classical field the compilers perhaps have not been equally successful. Thus it is strange to find John W. Cunliffe represented only by his review of Miller's translation of the Senecan plays, in the *Classical Journal* for 1908. If the anastatic reprint (New York, 1907) of his earlier work, *The Influence of Seneca on Elizabethan Tragedy* (1893) is not to be listed, one certainly should add his edition of *Early English Classical Tragedies*, Oxford, 1912, and his chapter (No. 4), *Early English Tragedy*, in *The Cambridge History of English Literature*, edited by Ward and Waller, 5 (1910). 68–99 (see also Index, s.v. 'Seneca'). Add also, p. 6, after 'B. Ambrassat,' Heinrich R. D. Anders, *Shakespeare's Books*, Berlin, 1904.

Two or three minor flaws may be mentioned. In the earlier part of the work, there is a space between the citations of words under A and those under B, and so on to T; but there are no spaces between T and U, U and V, V and X, X and Y, and Y and Z. The *Index* is printed two columns to a page, with ample margins, but with perhaps too narrow a vertical space between the columns. In the copy that has come to me, too many printer's 'quads' have forced little blocks of ink on open spaces of the page, defacing an otherwise clear impression. For these defects the printer is largely responsible. And he doubtless is mainly responsible for the mischance that rendered necessary the long list of (mostly trifling) *corrigenda*.

One oversight I have noticed in the alphabetical order: on page 197 *quippe* precedes, instead of following, *quintus*.

But it would be wrong to dwell upon the inevitable appearance of moths in a glass that for every essential purpose is fine and clear. No one who has not engaged in an enterprise of this kind has an inkling of the labor involved in accurately reproducing the myriads of details of which this volume containing over two hundred and fifty double-column pages is entirely com-

posed. The correction of proofs for such a volume is a sore burden for the most experienced reader. The whole undertaking is also thought to be a thankless task; Dr. Johnson says as much in the Preface to his Dictionary. But it is not thankless. There will be a sufficient number of persons in every age who will use the indispensable work of Professors Oldfather, Pease, and Canter, with grateful hearts, mostly thankful in silence, yet from time to time outspoken. The compilers of this *Index* have rendered an essential service to scholarship, to their fellow-men.

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*JUBILEE JAUNTS AND JOTTINGS.* 250 Contributions to the Interpretation and Prosody of Old West Teutonic Alliterative Poetry. By Ernst A. Kock. (Ur "Festskrift utgiven av Lunds Universitet vid dess tvåhundraftioårsjubileum 1918.") Lunds Universitets Årsskrift. N. F. Avd. 1. Bd. 14. Nr. 26.

Professor Kock's contribution to the 'Festskrift' published on the occasion of the two hundred and fiftieth anniversary of Lund University consists in a textual study of some two hundred and fifty passages selected from the Old West Germanic alliterative poetry. It follows about the same lines as the author's previous studies in this field, namely his 'Interpretations and Emendations of Early English Texts,' *Anglia* xxv, 316-28, xxvi, 364-76, xxvii, 218-37, xlii, 99-124, and his paper 'Zum Heliand,' *Zeitsch. f.d. Altert.* xlviii, 187-204—not to mention his separate studies of the relative pronouns, and Selma Colliander's investigation of 'parallelism' in the *Heliand* (Lund, 1912) which was undertaken under Professor Kock's direction. It also shows the same scholarly originality, fearlessness of attack, and vigor of expression which make the reading of his papers decidedly interesting. But this new monograph is naturally more comprehensive and presents a greater variety of interpretational problems. Practically all the (major) Old English poems come in for a share of comment; besides, the continental German *Heliand*, *Genesis*, *Hildebrand*, and *Muspilli* are properly taken up. The great advantages of treating the different West Germanic literatures, in a way, as a unit, in other words, the merits of the comparative method are thus brought home to us in a very direct and convincing manner. Who, indeed, would deny the fact that the customary separation of 'Anglo-Saxon' and 'Germanic' studies has been a prolific source of misapprehension, especially on the part of professional Germanists? In addition, also the Old Norse literature has been occasionally drawn upon with a view to throwing light on